



# MUSICAL VISITOR.

DEVOTED TO VOCAL AND INSTRUMENTAL MUSIC.

PLEASE CIRCULATE. ————— PRICE FOUR CENTS.

PUBLISHED BY AN ASSOCIATION  
OF GENTLEMEN.

*The Singers went before, and the players  
on instruments followed after...Ps. lxxviii: 25.*

A SEMI-MONTHLY PERIODICAL  
\$1, PER YEAR, IN ADVANCE.

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Those who approve of the spirit and object of this paper, we hope will make an immediate effort to increase its circulation.

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UPTON & FARWELL, PRINTERS.

## MUSICAL VISITOR.

**REPORT OF THE DOINGS OF THE NATIONAL MUSICAL CONVENTION. Continued.** Tuesday, 12 o'clock, A. M. Considerable time was taken up this morning in reading rules and giving out tickets, for an instrumental concert, to occupy the next day. Mr Geo. Hood read from a late number of the Musical Visitor, an account of the systematic plan of general instruction adopted, and happily carried out by the German Lutheran Church in Philadelphia. The plan in substance is that of choosing a certain number of persons as a committee, whose duty it is to provide suitable instruction in Vocal Music, for all the children, and young people of the Congregation. The result of which is, that they have an excellent and well trained choir, who are able to perform the most difficult pieces, and who lead the Congregation in devotional Church Music, which is common property. The congregation having been taught from infancy, all unite in most of the tunes, and their singing is as good as that of most of our choirs. The combined volume of praise, is most delightful. It is made as much a duty to cultivate Sacred Music, as to support the preaching of the Gospel; and instruction in music and meeting's for practice are as regular as the discipline and assembling of the Sabbath School, from year to year.

He added, that in a number of the towns near Phila-

delphia, they had brought out some of the great Oratorio's, and that occasionally singers of the highest reputation were called from the city, to render their aid. He also thought that the means of general instruction ought to be furnished throughout the country, for all to learn to sing. It was a matter of great importance, how this could best be done.

MR. ELLIOT (late Mayor of the city,) regretted that he was not present at the commencement of the debate, but hoped to bring his remarks to bear on the question.—He contended that congregational music was not called for, and he would offer several reasons; *First*, he did not believe that it was practicable. *Second*, he did not think that it was even desirable. For music to produce its appropriate effect, he thought that persons should listen to it. But others took a different view of the subject, maintaining that all must join in the singing in order to render the music the most effective.—Those who sung in large choirs, enjoyed only a part, never a full and grand effect. To do this they must hear,—must listen to the music. And this good singers were desirous of doing. But to say no more of the musical effect, he contended that there were other reasons why large numbers should not sing together. In this country, nine out of ten, know nothing about the subject of music: and they who were most advanced, know but little. What then could be the effect of a congregation composed of such persons, singing together? Singing was an art, and should the ignorant rush into it? As well sir might you say to a man that in order to enjoy music he must take an instrument, the violin or clarionet, and play himself! What kind of music would he produce? But the impropriety of taking a violin and attempting to play with others, to one who knew nothing about the instrument, would not be greater than for a man without previous instruction and suitable cultivation to attempt to use that more perfect instrument, the Human Voice. It was necessary to commence at the beginning and take the proper steps in order to sing understandingly. How could a promiscuous audience join in the performance of an Oratorio, or even a simple choral and produce the effect necessary to good music, if



one of all musicians could not do it? If so, why spend so much time to drill choirs. It could not be done in families nor did he believe that a congregation of musicians could produce a good musical effect.\* They might heighten already strongly excited feelings; but we must not mistake the effect for the cause. It was not the effect of music to excite the feelings. Such an occasion would be interesting; but it would not be the music which would excite the feelings, rather, a kind of sympathy. Music did not excite the feelings, but the feelings made the music.

He had some experience on the subject and the means of forming a tolerable good opinion. He well knew that the Germans as a people, cultivated music. Every one learned to sing at the same school where he learned to read. The old and the young in Germany, are singers. This he knew from personal observation, having spent some time in that country. He had attended their churches where the music was mostly chanting monotonous chorals, which were sung by the congregation, but were destitute of musical effect. The people were all musically taught, and sing the simplest melody, but the music was harsh and grating. To introduce congregational singing in this country, whether the people were able to sing or not, he thought would be productive of an effect the most unhappy. Nor could ministerial labors be rendered more effective by such premature attempts. He therefore thought that we should wait the effect of general instruction, when congregations would be more capable. Certainly now, it must be evident, that the great majority should listen if they desired the music to be effective. If hundreds sung, was that music? No:—His own experience bore testimony that the effect was quite the reverse. There was an excitement of feeling, but not a true musical effect. If on this account congregational singing was used (the excitement of the feelings) it might with as much propriety be required that all should join in vocal prayer, or that all should preach at the same time. He wished to listen:—to hear the music in order that it might have an effect through the ear and mouth. For the reasons above given, he did not think congregational singing practicable or even desirable.

\* Our friend refers to an effect which the question probably never embraced. An *exquisite* musical effect, could never be produced by many voices. But we think that it must be admitted that a *great* musical effect is produced, when a large number of (tolerably) good voices unite in the singing, not of an Oratorio, but of a common hymn. There is a *sublimity* in it which surpasses all *exquisiteness*.

#### DOMESTIC AND FOREIGN.

"MUSIC IN AMERICA." Such is the heading to an article which appeared in the April number of the North American Review. As a musical article, it is deserving of much praise. It presents some stirring arguments in favour of the cultivation of music. Also some local historical matters of information, in regard to the efforts and attendant success, in relation to music in Boston. The caption, however, is quite unsuited to the article. Though probably not designed for a misrepresentation. The caption and article would give a reader in England, perhaps rather a superficial idea of "Music in America." Music was brought to this country by the Pilgrim Fathers, and by them encouraged. By the ministry of those days, as it ought to be now, it was strongly advocated. And its powerful moral influence in such congregations, was happily realized. Until within a few years, music as a science and as a practical art, deteriorated in most of the churches; till at last it was believed that but few could learn to sing. The writer in the Review is indeed, right, in attributing much of the great improvement of later years to the influence of the Handel and Haydn Society of

this city, and particularly to the efforts of the Boston Academy of Music. Had he traced the results more particularly, the heading would not have been inappropriate.

But since our attention is drawn to this subject, it may be stated, that in Boston for nearly two years, music has been taught as a common branch of education. Two lessons of an half an hour each, are given every week, by experienced teachers. For this purpose, about \$125 are appropriated to each school. The schools are all under the superintendence of L. Mason. The result thus far is most happy. The general plan now adopted, if carried out a few years longer, with such modifications as time and experience may suggest, will place music on an equal footing with Geography and Arithmetic. Nor would parents and guardians any sooner have it erased from the list of studies, than either of these useful branches, though not more important studies than music. A large proportion of the children from twelve to fourteen years of age, are able to read by note, common music. Nearly all can sing some of the beautiful patriotic and moral songs, which have been taught them from the "Juvenile Singing School," and from the "Boston School Song Book." In Portland Me., Troy, N. Y., and Lowell, Mass. Music is also being introduced by law into all the Schools. In Brookline, Ms., in Cincinnati, O., to our own knowledge, and probably in a large number of other towns, similar attempts have been made. From private correspondence from teachers of music in Me., Ms., N. H., Vt., R. I., Pa., N. Y., N. J., Mo., Ill., and in O., active efforts by private individuals are making to introduce music into common schools. In all these States and several others, we are aware that Juvenile singing schools have been established, and successfully taught, which are on the one hand exploding the old notion, of an ear for music being a particular gift, and on the other demonstrating the practicability of musical instruction in all schools. Regular singing schools are abundant in all New England, and generally in the Southern and Western States. Hundreds of thousands of singing books are printed and distributed from Boston and New York throughout the country. A systematic course of instruction is becoming general. The choirs in the hundreds and thousands of churches, particularly in the Northern and Western, and in some of the Southern States, number from twenty to more than one hundred members.—Organs are common in nearly all the churches in cities at the North and in many of the principal towns, also in New York, Philadelphia Baltimore, Troy and Cincinnati; besides other cities where they are being introduced. The Catholic clergy, well aware of the efficient power of the organ, never regard a church as complete without one. In a large number of the country churches, the double and common bass viol, with the violin, clarionet and flute, are well played. In a number of American churches, to our own knowledge, probably in many, a teacher of music is hired by the year, at from one to four hundred dollars, to teach all to sing and lead the church music. Conventions of from one to three hundred and fifty teachers and friends of music, some of them travelling from from 300 to 800 miles, are becoming common in Ms., Vt., N. Y., N. H., and Me. At these meetings, various topics are discussed and means devised for the more general cultivation of vocal and instrumental music. But a short time since the ministers of the congregational churches in Me., passed some resolutions, which will doubtless result in an important general improvement of church music in that denomination. In Boston alone there are more than three hundred teachers of the piano, besides teachers of other instruments. The instrumental music connected with the theatres, although of a high character, we deem unworthy of further notice. Instrumental music is also cultivated to a considerable extent in New York, Philadelphia, and Baltimore. The Brass Band of Boston has acquired much fame, and attracted great attention in more than one city. Musical Societies in Me., N. H., Vt., Ms., Ct., R. I., and N. Y., perform the Boston Academy's Chorusses with ease.—Similar societies have originated in Ill., Mich., Geo., Ala., Mo., and in Wis. T., probably in every State. Messrs.



Hastings, Mason, Ives (and the venerated Holden,) have established their reputation as American composers: Also, Messrs. Webb and Zeuner.\* Their musical writings do honor to the country in which they dwell. Several musical periodicals are now in circulation, and will doubtless do their part to promote the cause. Nearly every Academy in the United States has a teacher of music; some have two. In a number of our colleges, music receives a share of attention, musical papers are taken, and efficient societies formed. Every city has its large Music Stores, and all the northern cities extensive Piano Forte, & several have Organ Manufactories. There are no less than three or four of the latter in Boston and as many in New York. To many, it may not be known, that the common French and German seraphin, is claimed as being of Yankee origin. These instruments are made in Ms. N. Y. and Ct. Some of the very best Flutes are manufactured in New York.

Such, although but a brief and imperfect sketch of "Music in America," to say the least, does more justice to the country, than the long essay about a few local matters in Boston, headed as above. On our books, our schools, societies, choirs, modes of instruction and various musical establishments &c., an essay might be penned, still more worthy of the imposing heading of "Music in America." The work is however, just begun and we hope that it will proceed rapidly.

\* Not American born, but the country has the honor of their productions.

An English writer furnishes the following information which will be interesting to all of our readers.

**MUSIC IN RUSSIA.**—*St Petersburg.* A. Adam has been figuring largely at the Royal Opera House.—Taglioni appeared in ballet entitled "L'Ombre," in which she dances on a lake and then vanishes. The Emperor sent her a handsome ornament, studded with diamonds and turquoises. By the English writers much more is said of the theatre, its performers &c. A collection of four thousand popular Russian songs by Kirizewaski, will shortly be published.

In the Empress's establishment for the education of noblemen's and other children, they cultivate music. "On entering the dining hall, we found all the nobles assembled. They immediately struck the hymn of grace, their numerous and fine voices producing a magic and almost divine effect.

"The national concert has its peculiar instruments, in shape precisely like a wooden spoon, the upper part ornamented with bells, similar to a child's coral: two of them are held in each hand, and played precisely like castanets, and are accompanied by violins and clarionets. The vocal music is most extraordinary, ringing the changes with inconceivable rapidity, sometimes shrill, then low and plaintive, succeeded by boisterous sounds absolutely deafening. The spoon or castanet performer was supposed to be recounting to his companions his mode of endeavoring to soften an unkind and obdurate mistress; the words were said to be strong and persuasive, partaking alternately of hope and despair; and they were accompanied with such gestures as made the whole intelligible to us."—Captain G. Jones' Travels in Norway, Russia, &c., 1827, vol. 2. p. 72.

"The musical instruments of the Russians enumerated and described by Guthrie, are,—1st, 'The Rojock,' a rude species of 'Chalumeau' or mountain horn: it seems to be nearly the same as the shepherds pastoral pipe of Theæritus. 2d, 'The Dudka,' a primitive kind of flute, similar to the one mentioned by Horace. 'Tibia non ut nunc aurichalcho vincta tubæque Emula, sed teninssimæque foramine pauco Adspirare adessee chorissæ zat utilis,' &c. 3d, 'The Gelaeka or Si-

pooka' is a species of double flute, very similar to that of the Greeks. 4th, 'The Swiezrka,' a Syrin or Pans pipes. 5th, 'The Rog,' a species of horn or Cornu de Carcia. 6th, 'The Pilai, a 'cornmuse' or bagpipe, undoubtedly wearing the primitive form of that instrument of 'rude melody.' 7th, 'The Balaika,' a most ancient species of Russian guitar, of two strings. This well known instrument to the ancient and modern Greeks, was found sculptured on an Egyptian obelisk, supposed to be the work of Sesostrius (it was thrown down in 1527, when the Duke of Bourbon took Rome), and lies now in the Campus Martius. The exact similarity between this old Egyptian instrument and Balaika will enable us to judge in some degree of the very great antiquity of the primitive species of Cythera.—8th, 'The Goudok,' the most antique kind of violin, and most probably, from its construction, the parent of the modern instrument of that name. 9th, 'The Gousli,' or horizontal harp, not unlike in shape to what we now call the dulcimer. 10th, 'The Loschki' seems to be a modification of the ancient 'Sistrum.'"

## SCIENTIFIC DEPARTMENT.

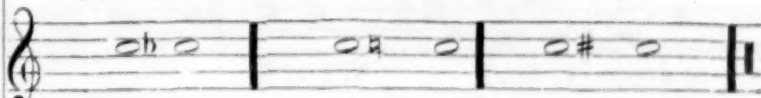
**MUSICAL COMPOSITION** [Continued] The following table exhibits all the different intervals used in Harmony, with the number of semitones in each.

*Abbreviations,* S. Superfluous, D. Diminished, P. Perfect, I. Imperfect, Mi. minor, Ma. Major. The figures indicate the number of semitones.

## TABLE OF INTERVALS.

## UNISON.

D. 1. P. S.

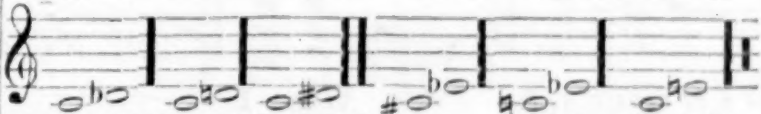


THE UNISON, standing on the same degree of the staff with its varieties, belongs rather to melody than harmony. The diminished and superfluous unisons, are an interval of a CHROMATIC SEMITONE above or below the natural note.

## SECONDS.

## THIRDS.

Mi. 1. Ma. 2. S. 3. D. 2. Mi. 3. Ma. 4.

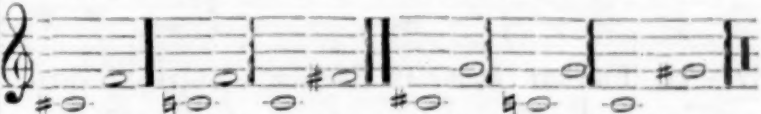


THE MINOR SECOND is always called a DIATONIC Semitone: The major Second a whole tone, or simply a tone.

## FOURTHS.

## FIFTHS.

D. 4. P. 5. S. 6. F. 6. P. 7. S. 8.



THE SUPERFLUOUS FOURTH, is a diatonic interval:—sometimes called a tritone, because it contains three whole tones.

## SIXTHS.

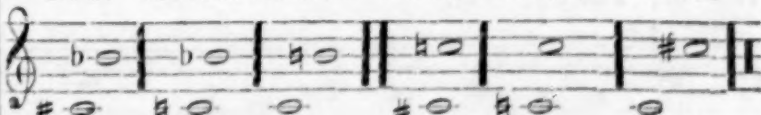
D. 7. Mi. 8. Ma. 9. S. 10.



## SEVENTHS.

## OCTAVES.

D. 9. Mi. 10. Ma. 11. D. 11. P. 12. S. 13.



## NINTHS (OR COMPOUND SECONDS.)

Mi. 13. Ma. 14.



52 JOSEPH. (Glee, for Men's voices,) Music from Joseph and his brethren, by Mehul

1st TENOR,

*Andante.*

(Furnished for the Musical Visitor, by L. Mason.)

1st TENOR. *p* I was young, and but a stran - ger To the world, at home content ; And I

1st. BASE, *p* I was young, and but a stranger To the world, at home content ; And I

2d. BASE. *p* I was young, and but a stran - ger To the world, at home content And I

was young, and but a stran - ger To the world, at home content ; And I

nev - er dream'd of dan - ger, When I for my brothers went ; Where we oft a - - long the

nev - er dream'd, &c. When I Where we oft a-long the

nev - er dream'd, &c. When I Where we oft a-long the

nev - er dream'd, &c. When I Where we oft a - long the

*p* *cres* *f* *p* riv - er Fed our flocks on Sechem's plain : Gentle as a lamb, I nev - - er thought to

*p* *cres.* *f* *p* riv - er, Fed our plain ; Gentle as a lamb, I nev - - - - er thought to

*p* *cres.* *f* *p* riv - er, Fed our Gentle as a lamb, I never thought to

*p* *cres.* *f* *p* riv - er, Fed our flocks on Sechem's plain ; Gentle, as a lamb, I never thought to



give anoth - er pain. Gentle as a lamb, I nev - - - er Tho't to give anoth - er

give another to give another pain. Gen - tle as a lamb I never thought to give an-oth-er

give another to give another pain; Gentle as a lamb I ne - - - ver thought to give an-oth-er

give another to give another pain, I ne - - - ver thought to give an - oth - er

1st and 2d verse 3d verse

pain, to give another pain, 2d. Where the sin. 3d But their

pain - - - - - 2d Where the sin. 3d But their

pain, to give an - oth - er 2d Where the sin. 3d But their

2d Where the sin. 3d But their

**CONCERTS.** The season for concerts is now nearly expired. The Juvenile choir of the Boston Academy of Music, under Mr Johnson's instruction have given several of late, which have been well received. A concert by the Juvenile choir of the first Baptist Church, by special request, was repeated on Fast-day evening, May 14. Sacred Music is receiving considerable attention in that Society. We wish them much success.

**THE WEATHER** has been unusually cold up to the 20th of May. Cloaks and gloves have been very comfortable all times in the day. Coal and Wood dealers are making a fine business.

2. Where the palm-trees' shadows blended,  
As I kneel'd to God in prayer;  
There my brothers first offended,  
Cruel wrong they did me there,  
They laid hands on me, to sink me  
In a pit beside the road;  
Ah! I shudder to bethink me  
Of this gloomy, damp abode.

3. But their purpose soon was altered,  
Or the pit had been my grave;  
Through the thirst for gold they faltered,  
And they sold me for a slave,  
Let me go all unbefriended  
Eager each his share to win,  
But my father's life depended,  
*Thus upon the price of sin.*

NOTE.—The words in Italics require repetition in some of the parts.

**QUESTION ON THE ELEMENTS OF MUSIC.**  
From the Boston School Song Book, by L. Mason.

**XVIII. FOURTH TRANSPOSITION OF THE SCALE BY FIFTHS,**

1. If the scale be transposed a fifth from A, to what letter will it go? 2. In order to transpose the scale a fifth, what must be done? *Ans.* sharp the fourth. 3. What is four in the key of A? 4. What letter, then, must be sharpened in transposing from A to E? 5. What is the signature of the key of E? *Ans.* Four sharps. 6. What letters are sharpened? Why? 7. How much higher is the key of E, than the key of A?

NOTE.—Other questions may be asked similar to those under the 1st, 2nd, and 3d transpositions.

**XIX. FURTHER TRANSPOSITION OF THE SCALE BY FIFTHS.**

1. What key is a fifth higher than E? 2. What is the signature to the key of B? 3. What letters are sharpened in the key of B? 4. What key is a fifth higher than B? 5. What is the signature to the key of F#? 6. What letters are sharpened in the key of F#? 7. What key is a 5th higher than F#? 8. What is the signature to the key of C#? 9. What letters are sharpened in the key of C#? 10. What key is a 5th higher than C#? 11. What is the signature to the key of G#? 12. What letters are sharpened in the key of G#? 13. F having been sharpened before, what is it called when it is sharpened again?

## ON THE EAR.

*Fenestra Ovalis* means an oval window covered by one of the two little drum heads. Beyond this, supposing a person could pass through, he would arrive in the vestibule, or second room. Lower down, but a few lines from this, is the second little parchment head, called *Fenestra Rotunda*. This is a round window; were it possible to tear it away, and creep through the frame, the traveller would enter into one of the canals of the cochlea.



**Explanation of Figure 4.**—In this diagram, the Labyrinth and little bones of the ear, are magnified exceedingly. This is to show the manner in which they are connected, and the order in which they are placed.

*a to e*—The *malleus*, about to be described; *a* a long process; *b*, a shorter one; *c*, the handle, attached to the drum head; *d*, the neck; and *e* the head of the *Malleus*, like a mallet.

*f to i*—The *incus*; *f* its body; *g* its short leg; *i* the point united to the *stapes*.

*k to n*—The *stapes*; *k* its small head, *i* the anterior leg, *n* the basis connected with the membrane which closes the *fenestra ovalis*.

*o to m*—The labyrinth; *o-r*, the first turn of the *cochlea*; *s t u v*, the second; *w z*, the half or third turn; *y* the *foramen rotundum* or round window; *z*, the vestibulum; *A B C D*, *superior semi-circular canals*; *A* the *ampulla*; *B C*, its curvature; *D*, its union with the inferior or posterior canal; *E F G H*, inferior canal; *E*, its *ampulla*; *F G H*, its curious curve and its junction with the first; *I K L M*, the exterior canal; *I*, the *ampulla*; *K L*, the direction of its curve; *M*, its termination in the vestibule.

WE NOTICE with pleasure, a Catalogue of the Trustees Officers and Students of St. Lawrence Academy, Potsdam, N. Y. Among the Instructors, we perceive the name of our friend W. W. Partridge, as Professor of Music. *Students*—males 174, females 81; total 255. Vocal music, \$1.50 per quarter;—on the piano \$10 for 24 lessons. Board from \$1.25 to \$1.50. The Catalogue details a number of important items, from which we may suppose that the school affords no ordinary advantages.

DR D. MANN, 16 Summer street, is a successful operator on teeth. He has discovered a kind of metallic cement with which he fills decayed, and almost makes new teeth. The operation is performed without pain. The cement is put in the tooth in a soft state, and soon becomes nearly as hard as silver. The *man*, with all, is a very sociable pleasant *man*, and we think that any *man*, having any business in the line of Mr. Mann, will do well at least, to make him a call previous to calling on any other *man*.

We have marked Mr. Hobbs' subscription *Paid*, presuming that the money has been paid.

THE CABOTVILLE, (Ms.) GLEE CLUB gave another Concert a short time since, under the direction of Mr R. Weston, accompanied by the Brass Band of the same place. The pieces were well chosen to interest an audience.

ASTRONOMY.—M. Bessell, a German astronomer, has made one of the greatest discoveries of modern times, by having ascertained the parallax of the double star 71 Cygni. He found, from repeated observations, made from August, 1837, to March, 1840, that the parallax of a Cygni did not exceed 31 hundredths of a second, which places the distance of that star from us at nearly 670,000 times that of the sun, or which is nearly 64 millions of millions of miles (or, more nearly, 63,650,000,000,000.) This immense distance can better be conceived when we state, that if a cannon ball were to traverse this vast space at the rate of 20 miles a minute, it would occupy more than 6,000,000 years incoming from that star to our earth; and if a body could be projected from our earth to 71 Cygni at 30 miles an hour, (which is about the same rate as the carriages on railroads travel,) it would occupy at least 96,000,000 years. Light, which travels more than 11,000,000 miles in a minute, would occupy about 12 years in coming from that star to our earth.

[Saturday Chronicle.]

## SACRED MUSIC.

SACRED MUSIC AT ALL OUR MISSIONARY STATIONS, is highly desirable. Indeed, there are unanswerable arguments in favor of every Missionary's being a musical scholar. If those now in the field, were able to teach the young converts sacred music, and to introduce it into their schools, an additional attraction would be added to the Gospel's joyful sound. Of its very great usefulness, there can be no question.

There is one consideration of great importance in connection with this subject. A missionary could teach a school or a congregation to sing, in two days after his arrival, other things being equal, not needing even a knowledge of the language to introduce music. He should be able to compose hymns in various metres, and if necessary, set them to music. Nor will all this require any more attention to the subject than ought to be given to it during a theological course, and if suitable measures were adopted in our Theological Institutions, it might be accomplished in nearly all cases. It is to be hoped, that our Missionary Boards will recommend, and that those who are sent out, will be qualified and carry into practice, particular attention to sacred music. Our friend and brother Buel, has our warmest desires that to his efforts in spreading the gospel may be added, the efficient power of sacred praise.

MUSIC AND INSTRUMENTS FOR MISSIONARIES. Mr. Bue who sailed a few days since with his wife, a



Baptist Missionary to Greece, has a good knowledge of music. During his course of education, he made himself acquainted with the piano and organ, the latter he played in church. A few ladies are about raising a private subscription for the purpose of purchasing a suitable family instrument, perhaps the seraphin, also some approved books of sacred music, which they intend to make a present, and send to him by the first opportunity.

We heartily commend this idea, and hope that they will fully succeed. To one who is able to appreciate the pleasure to be derived from instrumental music, such a favor would be most thankfully received.—When worn down by fatigue, or desponding from adverse circumstances, there is perhaps, nothing so cheering as the sweet tones of a good instrument. For when too tired to sing, an instrument may be used much to the comfort and happiness of one who is able to play only common tunes.

**ADVANTAGES OF GOOD SINGING, with a few practical remarks.**—A sensible man from one of the principal towns in Ohio, called a few days since at our office. In the course of conversation he remarked that many individuals attended church at his place of worship from a distance of from 12 to 15 miles. The singing which is conducted by an experienced teacher of music, he added, was one of the principal attractions. With that they were charmed and many were induced to attend. In view of this fact, we ask again, if christians and ministers generally, are not guilty of the sin of omission, in *not* cultivating sacred music as a part of christian duty? The Bible abounds with both precept and example on this subject. We are commanded to *praise* the Lord and to *sing* his praises. There is a criminal neglect on this subject by the best of christians generally. Every voice ought to be tuned to divine praise. But how painful are the facts. In most cases, our prayer and conference meetings are dull and monotonous. On such occasions especially, *all* should be able to *unite* in Zions Songs of praise. This alone would render such meetings very pleasant to all persons. But the truth for the present is sadly the reverse.

The old can do much by way of encouraging the young to learn. For the present, let all the talent be used of which the church is now possessed, and make the singing as good as possible. Provide for the future by having all the rising generation taught to sing. In all the juvenile and town schools, a few old tunes like Old Hundred should be learned beside the new music.

#### VOCAL AND INSTRUMENTAL.

**THE CHOIR.**—*Of the Room.*—An oblong form is preferable to a square. It is said to be better when the ceiling of the room meets the walls under a sharp angle, than when as is frequently the case, it forms an arch: for the latter throws off the current of sound so as to produce an unpleasant echo. A tolerable height only is essential for common practice. The more unfavorable the room to musical effect, the greater will be the advantages of the leader to detect, and the greater the exertions of the choir to prevent anything wrong in time or in tune.

For the purposes of teaching, and in the common practisings of the Choir, the leader must be able to see all the members, and they to see him. The place for the leader is a small distance from the middle of the back wall of the room; the lines of singers proceeding

from him on both sides in an oblique direction. If a separate accompanist is employed, he may be by the side of the leader, or perhaps better opposite to him. On the right of the leader stands the *Soprano*, with the *Tenor* behind it; and on the left of the leader, stands the *Alto*, with the *Base* behind it. This arrangement of the parts is considered much better than any other, and should be followed as nearly as possible by every choir. The following plan of seating a church Choir according to this method, may serve to make it more plain. S—Soprano, A—Alto, T—Tenor, and B—Bass. The figures refer to the capacity of the singer as S. 1. First Soprano—A. 1. First Alto, &c.

#### FRONT OF THE GALLERY OR CHOIR.

6A.-5A.-4A.-3A.-2A.-1A. S 1.-S 2.-S 3.-S 4.-S 5.-S 6. &c.  
6B.-5B.-4B.-3B.-2B.-1B. T 1.-T 2.-T 3.-T 4.-T 5.-T 6. &c.

#### INSTRUMENTS. LEADER. INSTRUMENTS.

Or if there is an organ, with a separate organist

#### ORGANIST.

#### LEADER.

This arrangement brings the leading singers in each of the parts together, which is highly favorable not only in chorus, but also in solo passages, which of course will be usually assigned to them. The four solo singers then would stand in common Choir exercises, at the head of each of the four parts. But at exhibitions or public performances, they should stand together, in front of the whole, or in a row front of the chorus. The above arrangement is not intended to apply to common singing schools. For these the following plan is considered the best.

Ten.	Ten.	Ten.	Ten.	Bass	Bass	Bass	Bass
Ten.	Ten.	Ten.	Ten.	Bass	Bass	Bass	Bass
Ten.	Ten.	Ten.	Ten.	Bass	Bass	Bass	Bass
Tr.	Tr.	Tr.	Tr.	Alto	Alto	Alto	Alto
Tr.	Tr.	Tr.	Tr.	Alto	Alto	Alto	Alto

#### PIANO FORTE.

#### TEACHER.

#### BLACK BOARD.

The teacher and the Piano Forte should be a little elevated, say two feet, which enables him to see all the pupils, and they also to see him. This is also a very good method of arrangement for common choir practice. In general however, a choir should practice when learning, in the same relative situation that they adopt for exhibition, or for public performances.

[For the Musical Visitor.]

**GLEE SCHOOLS—CONCERTS, &c.** Messrs. Editors—Feeling a deep interest in the prosperity of the science of music, I wish to say a word in consideration of "Glee Schools" as a means of improvement in the art of singing, and of a Concert, in particular, to which I had the pleasure of listening last evening. The Concert was given by the Choir, or rather *School*, under the instruction of Mr. J. M. Baker of this town an accomplished and finished teacher. During his school, he gave 30 lessons and made use of the Boston Glee Book. On the occasion of which I am speaking, last evening, the whole performance, certainly reflected great praise both upon the teacher and his pupils.—The pieces, some of which were very difficult, were sung with the most accurate time and expression, exhibiting a refined and pleasing taste, and producing a moving impression upon an attentive and highly interested congregation. A congregation that dispersed from the house more in love with the "beauty of melody" than ever before, we have no doubt.

The Choir under Mr. B. has taken a deep interest in music for a few years past, but never before the present year, have attended to the singing of Glee, Madri-



gals, Duets, &c.; and the general opinion among them is, that it has been the most profitable school they ever attended; as it has disciplined the mind, and compelled them to pay strict attention to *time* and *expression*, especially the former, which is so often neglected. I have time only to add, that as the science of music in all its departments, in years past, has been most grossly neglected in our country, we greatly rejoice that so large a portion of the community are alive to the subject, and ardently pray that the time may soon come, when the whole nation will become a "nation of singers." Let every man who feels an interest, *act*. Let him contribute liberally of his means—lend his influence in favor of schools, associations, concerts, papers, &c. &c., and the work will soon be accomplished.

Yours &amp;c.

G. W. Q.

North Yarmouth, Me., March 25, 1841.

"SONGS OF ZION," is the title of a work published by the Rev. Thos. Whittemore, Pastor of one of the Universalist Churches in this city. It has for some time been before the public, and has been well patronized:—contains the elements of music for singing schools, and a variety of old and new music. Universalist choirs in this vicinity are supplied with it. Its size and price, are similar to other singing books.

PIANO FORTE SCHOOL.—JAMES PRIDEAUX, Teacher of Piano Forte music and singing, will call on pupils in the city and vicinity as usual, or receive them at his room No. 12, School Street. Scholars will also be received at his residence, on Mount Bellingham, Chelsea, where a few, who may be desirous of a more thorough Musical Education, can be accommodated with board. Fine air and a delightful prospect, render this location peculiarly inviting.

WE PUBLISH in this number, another article on the ear from Smith's Class book of Anatomy. Mr J. V. C. Smith, M.D. is an excellent practical man, and has rendered a great service to the public in the preparation of this work. It is now used in many of the Academies and schools in New England and ought to be introduced into every school in the country. The sixth revised edition is just published, by Robert Davis, Boston, 77 Washington street.

Those of our friends who have acted as agents, will bear in mind that for *collecting* subscriptions from *old* subscribers, we can allow but 6 per cent. and to *local* agents for new subscribers 20 per cent. discount. The terms offered to the members of the Convention relate *only* to *new* subscriptions.

## LITERARY AND JUVENILE.

MUSIC PHYSIOLOGICALLY CONSIDERED.—The physical benefits of the study of music, especially vocal music, are not less striking than the moral and intellectual advantages we have mentioned. Exercise gives vigor, and there is no part of the human system which requires more attention for the acquisition of a desirable degree of strength than the vocal organs, which are so often fatally deranged by exposure in our rough climate. This is no chimera. The personal experience of many a singer may be appealed to, in confirmation of our position; and if there be one thing which is likely to check the seemingly peculiar tendency to consumption in our population, it is the early and systematic culture of the vocal organs in singing.

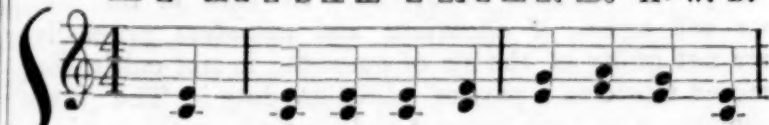
"A fact says an American physician, 'has been suggested to me by my profession, which is, that the exercise of the organs of the breast by singing contributes very much to defend them from those diseases to

which the climate and other causes expose them.' A musical writer in England, after quoting this remark, says, 'the Music Master of our Academy has furnished me with an observation still more in favor of this opinion. He informs me that he had known several persons strongly disposed to consumption, restored to health by the exercise of the lungs in singing.' But Why cite medical or other authorities on a point so plain. It appears self-evident that exercises in vocal music, when not carried to an unreasonable excess, must expand the chest, and thereby strengthen the lungs and vital organs.

The amount of exercise derived from the practice of singing is much greater than would be imagined by those not versed in it; and the fatigue incident to prolonged exertion in singing, is as positive as that which follows sawing wood, or riding on horse back. During a residence of nine or ten months in Germany some years ago, we were much struck with the fact, that diseases of the lungs of all sorts were far less common there than with us. Is there any difference in the situation or habits of the people, to which this result may be ascribed with so much probability, as the different customs of the two nations with regard to vocal music? In Germany, every body sings; in America, nobody. In Germany it is an art honored and loved; in America it is treated with an indifference.

[N. A. Review.]

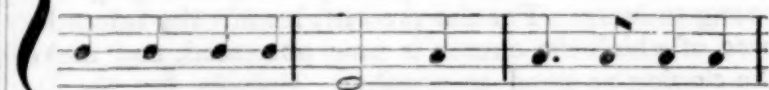
## MY LITTLE FRIEND. H. W. D.



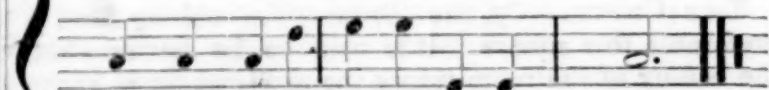
1. My - little friend may Jesus send His



peace and love to - you; Be - always near your



heart - to - cheer, And sinful thoughts subdue.



2. May smiling skies above you rise,  
And flowers surround your way,  
May lilies bloom to shed perfume,  
And bless your earthly day.

3. May you in youth receive the truth,  
By God the Saviour given;  
And love his word that marks the road,  
Which leads to bliss in heaven.

4. Then love and peace and joy 'll increase,  
And you 'll be free from care,  
And when you die God will on high,  
Receive and bless you there.